3: Stannus D-5 (ca. 1912) 1922 FT7 Yao FT7

Women stick on a small spit a pretty green and white beetle, one of the *Cetoniidae*. The free end of the spit is then held between the teeth. At different positions on the stick, the burning of the impaled insect gives rise to different notes. The beetle is named *chingwangwanga* or *chiwanwan* (*wangulira*, Chin.). The wing-covers of another beetle, *watsche-tsche*, a *Lamellicorn*, are used by women for the making of a musical instrument. The wing-covers of some twenty of these insects are threaded on a string arranged round the shoulders and feet of the player as she sits on the ground. The string on each side, as it passes from the shoulder to the foot of the same side, is plucked by the fingers of the opposite hand, different notes being obtained by different degrees of tension put on the string by pressure with the feet. The wing-covers give a buzzing quality to the notes which all natives like. 534 237

Mention should also be made of the horn, *lipenga*, commonly made of a long piece of reed or bamboo with a trumpet-shaped end, made out of a portion of a gourd. Antelope horns are also used. The horn is blown on journeys. [484]

Dancing. Dancing among the Yao, as among many other peoples, is the outcome of the pleasure experienced in rhythmical movements. The first accompaniment was probably the clapping of hands to mark time, followed by some exclamatory sounds more or less prolonged and occurring at regular intervals. Later, there was probably some refrain and, later still, drums were added to mark time, and songs formed an additional accompaniment. I believe that, here, dancing has always been an expression of pleasure and happiness and has been secondarily introduced at many ceremonies. In the majority of cases, such ceremonies were occasions of joy, the only exception being at funerals, but there I think their introduction was rather as a means of passing the time and avoiding silent brooding than as any real part of the rite. 535

The names given to various dances indicate their time or rhythm, and are, therefore, comparable to our own words, waltz, two-step, etc. There may be a number of airs for each time, and many sets of words to each air. The time may be given by clapping only, or by the addition of drums. Anyone acquainted with these dances, hearing drumming in the distance, can at once recognise the dance that is going on.

The drums which are used at dances (Pl. XXII), are made of a hollowed-out log of wood with a skin tambour stretched over the mouth of the drum and fixed by wooden pegs. On the tambour is smeared a layer of beeswax. The tambour is tightened by warming over a fire, so that the correct note is obtained; a fire is always kept burning close to the spot where drums are being played. 534 535

Likuti: a drum shaped somewhat like a native flour mortar, three to six feet high with the tambour one to two feet in diameter. The drum usually lies on the ground, the player sitting on the barrel of the drum, or he may have it suspended from him by a cord, the body of the drum dragging on the ground between his legs. It is played with both hands and gives a deep, resonant note, "*ti, ti, ti*" (Pl. XXII, figs. 12, 15). 534

534 *Ntŋɔnŋɔ:* like *likuti*, but played in a different way, giving the sound "*tye tye tye!*"

Mekose: the same as *likuti*, but with a higher pitched note. This can be produced by heating the *likuti* drum over a fire.

Chichoma or *lingoba:* a small drum eight to ten inches high, held in the hands by strings on either side, in the same way as a concertina, and pressed against the chest while being played with the fingers. It may be alternately pressed firmly and lightly against the chest, giving variety in timbre. The base which rests against the body is cut down into a kind of foot-piece (Pl. XXII, fig. 13).

Chinɔŋɔ: a small drum eight to ten inches high, rather goblet-shaped with stem and base, the circumference about equal to the height. It is beaten with two sticks, "*ŋɔŋ-ŋɔŋɔ ŋɔŋɔ!*" (Pl. XXII, fig. 17).

Chimininge: the same drum played with two sticks, "*mini, mini, mini!*"

Ndimbe: a small three legged drum about the same size as *chinɔŋɔ*. It can be carried in one hand and played with the other. It is used with one stick or more, in place of *chinɔŋɔ* and *chimininge* (Pl. XXII, fig. 16).

Meiwu: an old drum not now used. It varied in size from one to four feet long, was suspended from the neck, and played at both ends (Pl. XXII, fig. 14).

It is very difficult to give any idea of the time and different sounds the drums give. People learn them by repeating the sounds the drums make thus: *Ndĕ dĭn dĕ nĭŋpĕĭ ndĕ dĭn dĕ nĭnĭ nĭnĭ nĭŋé nĭŋé, etc.* Several drums, often six or more, are played together, each contributing its element of sound. They are often played very fast, but the time kept is most exact.

535 Dances are ordinarily performed by everyone in a village, but there is always a leader. Or again, there are trained bands of dancers who earn their living by attending ceremonies or any festive occasion. In a few cases, the dances are only danced by professional dancers. A short account is given below of many of the Yao dances.

Likwata: (*ku-kwata*, to clap the hands). No drums are employed, but the time is kept by clapping. In some villages, drums have lately been introduced. It is a common dance in a village on any moonlight night, just for amusement. Women and girls take part. Standing in a circle, they sing and clap, while any who wish, go into the circle, perhaps a dozen at a time, and dance their shuffling steps. A song which is included under *likwata*, is a representation of the dung-beetles (scarab) rolling the little balls of dung to their nesting places. The women shuffle backwards or forwards, like the beetles, one pushing and one going backwards pulling. As they dance, they sing:

[539] "*Lilowo, tuti tuti!*"
"(oh little) dung-beetle, push push!"

Refrain:

"*Lilutulo mungu!*"
"It is rolling dung!"

3: Stannus D-5 (ca. 1912) 1922 FT7 Yao FT7

Chindimba: the *chindimba* songs are the favorites among all the older people. They have been in late years partly replaced by others, but, at the present time, there is a tendency to return to them; they are staid in tone and the dance is sedate. *Chindimba* is always played at mournings. While the whole company sits around in a circle with the drums at one side, a couple of people do the dancing in the middle. The drums used are a *chingonga*, two *ichoma*, and a *likuti*. With the commencement of drumming, a man well known for his songs steps out into the middle and begins singing; he is followed by another man or maybe a woman who sings a second part; the two singers are generally people who have found that they sing well together. Two such people will be welcomed, and they may sing many songs, while any young upstarts who do not sing well together, will be given to understand that their performance does not meet with approval. People have their favorite songs, and there may be much heart-burning if an old man finds some one else singing a song that he considers especially his own. As they sing, they dance their peculiar shuffling steps. (The words of some of these songs are given later.)

Salapa: an Anguru dance sometimes danced by the Yao. It resembles *chindimba* in that all sit singing and clapping while, one at a time, men dance in the open space to time given by bamboo sticks knocked together. The songs are all hunting songs.

It is impossible to describe the steps used in all the dances; for each dance, they differ, of course, and except by a cinematograph film, they cannot be reproduced. The movements of the feet are ordinary stepping motions or patting of the ground with the feet, the actual excursions being very small, so that in most cases it is impossible to devise any means of making out the steps. To enable them to perform these steps, they commonly dance with the knees bent, the buttocks protruded behind, and the back arched. In some cases, this attitude is extreme.

There is a larger series of dances which, to the uninitiated spectator, appear to resemble each other very closely. The general plan of the dance is as follows. The drums are placed in the middle; around them in a circle are the dancers and outside these, the onlookers. The circle may be thirty or forty strong, composed of men only or of men and women as the case may be. Commonly, the ring of dancers is divided into two halves, each half being headed by a leader who sings the song, all joining in the refrain, while the onlookers do the clapping. When the drums begin, they all walk round in a circle, but at a given signal, one of the drums gives out a new time, and the whole circle starts dancing with short, shuffling movements already described, usually progressing in the circle, sometimes going backwards, sometimes facing the drums or turning right around in the line.

Mkomaula is a dance of, I believe, recent introduction which has replaced to some extent *chindimba*, much to the disgust of the older people who dislike the innovation. They shake their heads and say, "*Chilumbo chimasile!*" "The world is finished." The drums used are *likuti*, *ntigotiga*, *mchoso*, and *chingonga*. It is danced by men and youths only.

Njoula or, as it was known some years ago, *ngumbuli*, is danced like *mkomaula*, but the

3:Stannus D-5 (ca. 1912) 1922 FT7 Yao FT7

535 steps are accompanied by movements of the shoulders which form the feature of the dance. Performers may go into the middle and do *ku-punila* (see *mkonde*).

Mlewanda resembled *njeula;* it is an old dance not seen now.

Chilonde is a dance for youths, the characteristic feature being that, at intervals, they squat down on their heels and spin round very fast, with frog-like movements (Pl. III, fig. 1).

Mkonde is a favorite dance for men and women; drums, *likuti*, *ntiputiyu*, *mchoso*, *chimisinjo*, and several *lisyaku*. The dancers commence by going round in a circle, and then, facing the drums, they all continue their steps without moving from their places, while a few go out into the circle and dance in the open space about the drums. Two men go out from one side and are met by two women from the other side. Men love to carry their knives in their hands on these occasions, properly the large knife with an ivory handle called *mwinjo;* a man would go miles to borrow such a knife from a friend, for the dance. The women often carry rattles in their hands. After dancing in the middle for a time, they will severally withdraw to the circle, to be followed by others. A man dancing out into the middle, may go up to any woman in the circle or among the onlookers, and by touching her on the shoulder with his knife, invite her to come out and dance. In the middle of the ring, he may embrace her, after which each retires to his place. To make this embrace is called *ku-punila;* the man folds the woman to his breast. It is very gently done with a certain air of gallantry, and there was formerly no objectionable element in it. A man does not extend this embrace to his wife or to any near relatives. *Ku-punila* occurs in other dances: *chilonde*, *chileve*, *mlenjesa*, *njeula*, *mbarula*, *masambala*, *chibilo*, *lichipi*, and *liyaya*, and in *sekwe*.

Chileve: the drums used are *chimisinjo* and *mchoso*. It is danced by young men and women; as in other dances, a ring is formed, the men on one side, the women on the other. The song is usually started by two men on one side and answered by two women on the opposite side. When the song is well under way, the drums are signalled and all start dancing in a circle. Movement in all dances is counter-clockwise. After circling round, the dancers come to a stand-still, while men and women go out into the middle and dance a kind of quick heel-and-toe step, followed by *ku-punila*.

535 857 In the intervals of dancing, the girls and boys often play at *sekwe*. They may stand or sit in a ring. One of the boys standing in the middle sings, "*Sekwe sekwe, sekwe sesuke, sekwe!*" with an accompaniment of clapping by the ring of youths, but no drums. He then goes up to any girl sitting in the ring and asks her whom she wants; she names some one who is then called out, and the girl and boy dance up and down together, embrace (*ku-punila*), and return to their places. Another girl is then asked. Sometimes the girls will take up the song, and ask the boys to choose. It is like a kind of "kiss in the ring."

There is another kind of dance for boys and girls. They are arranged in rows opposite one another, some paces apart. The boys grasp a long pole and bending forward, dance up

3: Stannus D-5 (ca. 1912) 1922 FT7 Yao FT7

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to the row of girls, singing, *"Anambereko mberuka!"* refrain, *"Mapereka!"* (*ku-pereka*, to give). Leaving the pole at the girls' feet, they retreat, after which the girls take it up and advance to the boys in the same way.

535

Chibiro is danced rather like *mbomasula*. A group of men dancers go round in a circle, and within this circle may be a line of women dancing to the same time but with rather different steps than the men. This I have seen danced by a trained band of dancers, but onlookers join in. A man may lead a woman into the middle and embrace her. There is a tendency among these trained dancers to forsake the old time stately embrace for something which is not so unobjectionable.

Lichipi is a new dance, but one that is well-liked. The drums are as in *mbomasula*. Men, women, and young people dance in a circle followed by entry into the middle, and *ku-punila*.

Mbasula is danced by men on one side and women on the other side of a circle, to drums *mchoso*, *ndimbe* and *mangoka*. Any of them may dance out into the middle after going round in a circle.

Liyoya is an old dance for the older men and women. Like *mbasula*, the steps are slower and are characterised by side-to-side movements.

Mtukunya: drums, *likuti*, *chingonga*, and a *mchoso* drum called *mbitiku*, because it is so played as to give the sound *"mbitiku!"* It is danced by men in a crowd. While the feet do little, shuffling steps, the buttocks are jerked out backwards and forwards.

Chandamali: a dance of recent introduction resembles *utuli*.[1]

There are three dances which are danced by special dancers.

Mlenjesa: the same as the *misecha* of the Anyanja,[2] generally danced by four men who wear a kind of kilt made of strips of palm-leaf, and rattles, *masewe*, on their legs. They may also wear the *liungu*, a headdress made of the tail-feathers, *unga*, of the *chiunga* bird: it is like a broad hat-brim without a crown, the feathers projecting radially. The *mbande*, a piece of a shell which comes from the Zanzibar coast is also often worn (Pl. III, fig. 2). The drums which give the time are *chimininga*, played very rapidly indeed. The steps are incredibly fast, with greater excursions than in the other dances, and usually end up with a jump into the air and a pose with grimacing. A circle is formed round them by the young people who, in the intervals, walk round singing and clapping. The dancers may call out any girl for the embrace.

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Msanja: danced by two or three pairs of men who wear the palm-leaf kilt, *matambwa*, and a broad, bark-cloth belt called *chamba*. When the drums start, these dancers walk round the circle of onlookers, and get the song going, and the clapping to time; then with a signal to the drummers, they start dancing alternately an extremely rapid dance with rattles in the hands, *masanja*, and a kind of *dance-du-ventre*, *chamba*. The drums employed are *mchoso*, *ntiyutiyu*, and *chimininga*. The rapid dancing is too exhausting to last more than a few seconds. This is always danced at *Lupanda*.

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[1] Cf. Stannus, "Notes on some tribes of British Central Africa," *op. cit.*, p. 334. [2] Ibid.

535 *Ching'ungung'ungu:* A soloist dances about, playing a single-string viol with a bow as he sings. His songs are all about people, village episodes full of personalities and many witticisms. Kondoni of Malemya's was a well known performer (Pl. I).

533 539 **Songs.** The following are some of the *Chindimbo* songs:

1

1st voice. *Kutumbila anyuse nyumbo achalendo apuse kunpi?*
To be angry the owner of the house strangers they sleep where?
2d voice. *Kutumbila anyuse nyumbo Cha Nkalaba tinjiwe.*
To be angry the owner of the house (Mr.) Nkalaba I shall die.
1st voice. *Kumbanya unami uninkwe,*
To ask me to answer lies you.
2d voice. *Kumbanya unami Cha M'wenye,*
To ask me to answer lies master,
1st voice. *Alamwe tinpende tipoye,*
Brother-in-law I will go thus,
2d voice. *Alamwe tinpende tipoye.*
1st voice. *Awala wanache apila mchikuuwa.*
There (go) the children they go on all fours.
2d voice. *Oh lelo'jo tinjiwe.*
Oh today I shall die.
Chorus. *Kutumbila anyuse nyumbo!*

The burden of the song is: We see we are not wanted here; better we went away!

2

1st voice. *Ah lijani'we kola kola kupoka tukapochaja lelo'jo!*
Ah baboon these jumping jumping to enjoy he is going to enjoy today!
2d voice. *Ah lijani'weee! kupoka tukapochaja mwanache!*
Ah the baboon these to enjoy he is going to enjoy child!
Chorus. *Kulya mbande aya nyumu!*
to eat (seed) pods of dryness!

"Seed pods of dryness" is also referred to in a story of the baboon. When he is dozing at night sitting on a tree, he hears a seed-pod in the neighborhood crack, and wishing to mark the spot, so that he may go and eat the seed in the morning, he stretches out one arm in this direction and goes to sleep again, to be awakened by the sound of another cracking pod; whereupon he puts out another limb to mark that spot. Presently, he has all but one limb including his tail set out as sign-posts. Half awake he starts to put out the one remaining limb, and falls off the tree.

3: Stannus D-5 (ca. 1912) 1922 FT7 Yao FT7

H. S. STANNUS—WATAO PLATE III

535
534
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2. Professional dancers with stilt and tom tom

1. Percussion

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[End Plate 3]

4: Stanmus D-5 (ca. 1909) 1910 FT7 Yao FT7
Maravi FR4

wrestle then: each man passes his right arm round his opponent's waist and grips his opponent's left wrist. When one has thrown the other, the victor spits on his hand, dips it in the dust and then smites his victim on the forehead. M Y 526

The boys practise long jumping. Small boys make miniature bows and arrows, spears, etc., to play with; in their ways and frolics small children resemble European children exactly. Little girls play at dolls—they cut cucumbers into shape and dress them in calico cloth, carrying them on their backs and making gestures to suckle them. M Y 527 524

The first words spoken by an infant are *mo* (*amai* = mother) and *to* (*atate* = father); at two years *mama* and *tata* are words used; a word soon learnt is *tatow* "No! I don't want to." M Y M2 B8

The only outing I ever heard of occurred when my own Marhila men once acted a village scene, in which a woman (a man dressed up) while pounding corn was assaulted and raped by another man. At the right moment her husband and others rushed in and collared the man, who was condemned to have his head cut off; the execution followed. M Y 536

Dances.

The following is a list of dances; opposite each is the name of the tribe who dance it:— M Y 535

1.	*Chindimba*, Yao.	13.	*Litiwo*, Yao.
2.	*Libwata*, Yao.	14.	*Njenda*, Yao.
3.	*Utuda*, Yao.	15.	*Sukuwa*, Yao.
4.	*Bhitowi*, Mañanja.	16.	*Nwanja*, Yao.
5.	*Kwaja*, Mañanja.	17.	*Nkondo*, Yao.
6.	*Pimbwadewa*, Mañanja.	18.	*Chikwada*, Yao.
7.	*Nkwawa*, Mañanja.	19.	*Mkwawa*, Yao.
8.	*Kwanapwa*, Mañanja.	20.	*Mwapwiji*.
9.	*Mlanda*, Mañanja.	21.	*Sewji*.
10.	*Chilimi*.	22.	*Chinwinimini*.
11.	*Vinguwa*, Mañanja.	23.	*Mawawa*, Mañanja and Yao.
12.	*Ntola*, Mañanja.	24.	*Mwag'anhala*, Yao.

1. *Chindimba.*—Danced at the *malolo* (mourning ceremony) generally inside the house unless a very large number of people are present. Y 535

All sit round and clap while one after the other men and women get up and dance in a rocking motion from one foot to the other, a small drum held against the chest; in former times a large one lying on the ground used also to be used—now two or three, standing on legs, are employed. When danced in the dead man's house, the body lies at one end of the room with the *Adewhala* sitting by it. On one side are the wailers, and on the other the dancers, the dance being sometimes started immediately after death, sometimes the following morning and continued for three days.

This dance is also performed at almost any beer drinking.

4: Stannus D-5 (ca. 1909)1910 FT7 Yao FT7 Mbravi FR4

Y 535 2. *Likwata.*—A woman's dance (Scott's Dictionary states for men and women). The women dance in a ring, clapping their hands; no drums are played; each woman in turn advances into the middle, where there are usually four at a time. Here they turn round several times from left to right. When she has finished, she rejoins the ring passing in and out the others in the middle, a fresh woman taking 4's place and becoming No. 1 (*Fig.* 16). It is danced at any time after the burial ceremony is completed.

FIG. 16.

3. *Utala.*—A woman's dance of recent introduction; danced any time. A carpenter from Blantyre staying in Majawa's village January, 1907 (Lake Nyasa), was found to be playing *chindimba* in a manner different from the usual fashion; his own variation he called *utala*. About the same time a new dance had been invented by the women, and for want of a name they called it *utala*, though danced to the same music as *likwata*, but with *chindimba* drums. The dance resembles *likwata* somewhat, but all movements are hopping, preceded by a few steps called *chendamalesi*.

M 535 4. *Mitevesi.*—Danced by men only to the beating of four drums including *chinbanga* and *mbalala*; one man dances at a time, shaking the loins while men and women sit on opposite sides in a row.

It is danced before and after burial sometimes, and at other times.

Y 535 *Mang'anbala.*—An old Yao dance seen at Fort Johnson, 25.6.07. Four or five men attired in kilts made of dried palm-leaves with about twenty *mawere* on each leg. The four men do a continual kind of shuffling in line, the fifth, the *mpitida*, from time to time telling the drummers to play quickly, does a very fast *pas seul* with jumpings and kickings, and then assumes some idiotic pose.

M 535 5. *Kanja.*—A woman's dance; the men look on.

6. *Tinbandwa.*—Circumcision dance.

7. *Nkwaro.*—Danced by men and women, sometimes in the funeral procession behind the mourners; big drums are used.

8. *Kasangwa.*—A small basket with stones and pumpkin seeds inside used to mark time with.

9. *Mtenka.*—Drum as in *mangombola*, may be danced in the funeral procession at the head of the procession. *Nkwaro* following the mourners.

10. *Chilwi.*—Old men's dance started immediately after the death of anyone, and continued for two or three days while the body lies in the house.

11. *Chiwau, Liwau.* ? *Viwau.*—"A big dance" held after the death of some person. Only the initiated are allowed to be present, and "women who are foolish and would know nothing." Children are carefully excluded, and intrusions guarded against by posting men in the neighbourhood, anyone not being able to give the password was liable to be knocked on the head. Those taking part were said to constitute a society with a secret language, etc., and were only admitted after giving proof of bravery, endurance, etc.

The dance took place always on a dark moonless night usually quite late

4: Stanmus D-5 (ca. 1909) 1910 FT7 Yao FT7
Marav FR 4

and the feature of it was the introduction of life-size representations of animals made of bamboo and grass with men inside.

I once saw these at a *nawumli* ceremony among the Awisa (q.v.).

12. *Nkula.*—Women only present; danced on the occasion of a girl's first menstruation.

13. *Lotiwa.*—Women only, on the occasion of the quickening with first child.

14. *Njwala.*—Men and women, a quick shuffling step while standing in a circle.

15. *Sukwa.*—The body shaking (shoulders) dance of boys, they walk round in a ring, some fifty of them, the drums in the middle; when the bass drum breaks into a quicker time they all start shaking shoulders and bodies with intervals for two or three steps.

16. *Nawaja.*—Danced in a circle, men and women alternately.

17. *Nkwada.*—A big dance with *sesji* rattles.

18. *Chikinda.*—Dancing boys dance.

19. *Mlewasa.*—(1907) men and women; each carries a bango reed filled with pebbles—no drums.

20. *Mwapenji.*—A coast dance; palm leaf bags filled with pebbles are tied on the legs.

21. *Sesja.*—A *pas-de-deux*, each man with a rattle and head-dress; for a few moments they wander round each other picking up the time and tune, and then jump into a very fast step dancing and jumping into the air shaking the rattles.

22. *Chimwiwiwi.*—A *pas-seul* by a man carrying a viol and bow with anklets of small sticks.

23. *Mwawa.*—Danced no longer. At Mpanda's village a big crowd used to dance with skins round the loins and wooden anklets; in their hands they carried live snakes which had been rendered harmless by putting medicine over their holes before digging them out. Four drums as in *chindimba* were used. The women all fled away.

Description of Plates.

PLATE XXVI.

1. Iron tube with human hair.
2. Leaf packet of "medicine."
3. Iron knife.
4. Reed rattle.
5. Stuffed squirrel skin.
6. Tortoise-shell containing "medicine."
7. Tortoise-shell.
8. Horn containing "medicine."
9. Reed amulet.
1-9. Contents of the bag of an *Ulu* man.

PLATE XXVII.

1. Guard round, Yao.
2. Divining gourd.
3. Mahanje.
4. Guard rattle, Yao.
5. Guard for casting lots.
6. Amulets.
7. *Awisa.*

7: Hetherwick M-5 (ca. 1900) 1902 FT7 Yao FT7

with the dead. He approaches the shrine, opens the gate of the fence, takes a pinful of flour and pours it into the pot at the head of the grave. Next he places the basket of porridge and the plate of meat on the mound beside it and retires. Kneeling down outside the gate facing the shrine and a few yards in front of the people he chants his prayer in a monotone, each petition commencing with "Chiwale, chiwale," "Pipaso, pipaso." All the while the people clap their hands in unison with him and sing the responses as they do in a native case in the chief's court.

When the offering has been made at the grave, the rest of the flour or other food is consumed by the worshippers. Guns are fired as a token of respect to the dead, and the rest of the day is spent in dancing.

Such shrines are to be seen in almost every Yao village where the inhabitants have been located for any length of time. They are regarded with awe—the little boys as they pass whisper to each other in a warning tone, "mzimu." Should the village be moved to any other district, the old shrine is not forgotten. Periodical visits are made to it with the usual offerings. In cases where the old home has been occupied by a people hostile to the old inhabitants, such visits are usually made during the night, and the people awake in the morning to find that the old chief's grave in their midst has been newly repaired, and a fresh offering of food placed at its head.

Sometimes such shrines are found on the summits of hills which once may have been a refuge from the enemy in time of war, but which now lie lone and deserted. Thither in their need the people make their way with their offering of food and beer, and their prayer for rain or suitable weather for the crops. Near Blantyre such shrines are to be seen on the tops of Mount Soche and Mount Michiru. The former is the abode of the spirit of Kankhomba, and the latter of Mpelule, both old Mavavi or Mang'anja chiefs who doubtless fled there seeking safety from the war of the invading Yaos, and died leaving their wounds to be the mulungu or spirit of the mountain. Some years ago, during the time of an Angoni invasion, the Yaos of Mount Soche fled to the hill-top for refuge, and there the old chief Kapusi died. He was buried close to the grave of the old Kankhomba, and now, when the Yaos on Soche make an offering, it is to the spirit of Kapusi that the homage is paid, and the shrine of Kankhomba lies neglected.

Only the graves of chiefs or headmen are thus treated as shrines of worship. The burying place of slaves and the common people lies away in the thick bush, where only the rank grass or the thicket of old trees marks the spot. No offerings are ever taken there, for such as are buried there can have no influence in the spirit world. The dead are buried, the broken pot or basket is left on the grave to mark the spot, and none ever seek to go there save to lay another in the same neglected ground.

II. But the word mulungu is used by the Yao with a wider application. Etymologically the word is connected with the root *kulunywa*, which in so many of the other branches of the Bantu tongue appears as *kulu* or *kuru*, and signifies "great" or "old." It is the same root which appears in the Kafir word for God,